

# THE \* NONCONFORMIST \* ➤ MUSICAL \* JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

No. 46.

OCTOBER 1891.

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EDITED BY E. MINSHALL,

*Organist and Director of the Music at the City Temple,  
London, E.C.*

PUBLISHED THE FIRST OF

THE MONTH,

Price 2d.

YEARLY SUBSCRIPTION,

Post free, 2s. 6d.

Editorial, Publishing, and Advertising Offices—

44, FLEET STREET, LONDON, E.C.

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## Minister and Organist.

SEVERAL cases of friction—not to use a stronger term—between clergymen and their organists have lately been reported in the daily papers. Unfortunately Nonconformist churches are not wholly free from such unpleasant episodes, though the particulars rarely come before the notice of the general public. It is a great misfortune that such displays of temper should happen, for it brings the church into discredit.

The two persons upon whom the conduct of the services of the church depends are the Minister and the Organist. If they are truly co-workers, each eager to do his best to have a good and profitable service, they will undoubtedly have a flourishing cause. But if they are pulling different ways, and each guided by petty prejudices and obstinate opinions, nothing can save the church from disaster.

The first element necessary for the smooth and successful working of any church is the proper distribution of the work to be done. It is no use to put a round man into a square hole. Let Minister, Deacons, Church Secretary, and Organist all have their respective duties assigned to them, and then let each man attend to his own business and not to that of his brother officer. If the Minister inter-

feres with the Deacon's work, or a Deacon with the Organist's duty, or the Organist with the Minister's sphere, the work cannot be so well done, and the interference will certainly cause annoyance and bitter feeling.

The Minister and Organist should be as captain and lieutenant of a regiment, each anxious to back up the other, working shoulder to shoulder with all earnestness. An Organist who plays merely for the sake of the salary he gets, and is thankful when Sunday night comes that he may close his instrument, is not a satisfactory officer of the church. His aim should be to make the service as attractive and as perfect as possible. He should take a keen interest in his work, and, as far as able, make his music fit in with the subject of the sermon. The Minister should let his Organist feel that he is a fellow-worker, and not merely a sort of necessary adjunct. He should trust his judgment, and having told him in good time before the Sunday the character of the services, leave the musical selections in his hand. A man who is thus trusted will feel the responsibility of his position, and will work more diligently than if he is treated as nothing more than a hireling. Constant interference or complaints will irritate any one, as many a Minister and Organist can testify.

Any man, however wanting in education, who could turn the handle of the barrel-organ was good enough for the post of Organist years ago. In some quarters, the impression still remains that he is an inferior person, and must be treated accordingly. The average Organist of the present day is a man of refinement and education—in fact, he could not meet the demands made upon him unless he was so. He is, therefore, entitled to be regarded socially as equal to any other of the church officers.

Where perfect harmony and a feeling of brotherhood between Minister and Organist exist, both find infinite pleasure and satisfaction in their work. But when they are unequally yoked, and are working at cross purposes, the sooner their connection ceases, the better will it be for them and for the church they pretend to serve.

## Choir Rules.

WE thank those correspondents who, in response to our invitation, have forwarded the rules adopted in their several churches. They were submitted to Mr. Fitch, and, after consideration, he suggests the following as likely to be useful:—

### COMMITTEE.

The Rev. , President.  
The Deacons *ex officio*.  
Precentor (or and) Organist.  
Secretary.  
Treasurer.  
Three or more Members of Choir.

### RULES.

1. The Choir shall be designated "The Choir."
2. The Choir shall be managed by a Committee,



consisting of the Pastor, who shall be President, the Deacons *ex officio*, the Precentor <sup>(or and)</sup> Organist, Secretary, Treasurer, and three [or more] Members of the Choir, and, except the President, Deacons, and Organist, shall be elected annually.

3. The object of the Choir shall be the aiding efficiently the public worship of Almighty God in song.

4. The Choir shall consist of [Ladies and Gentlemen, or Men and Boys] who, having satisfied the Precentor [or Organist] of their ability, shall signify in writing their assent to these rules, and shall be approved by the Committee.

5. The members of the Choir shall punctually and regularly attend the Sunday [and Week-day] Services of the Church, and such rehearsals as shall be appointed by the Precentor [or Organist]. Reasonable notice of occasional absence shall be given to the Precentor [or Organist]. In the event of absence from the Choir for three successive Sundays or rehearsals, except for reasonable cause communicated to the Precentor [or Organist], the member so absent shall be treated as having resigned membership.

6. Any member may be dismissed from the Choir by resolution of a majority of two-thirds of the Committee attending a meeting specially convened for the purpose.

7. The Choir shall hold an Annual Meeting, at which the Committee shall be appointed for the ensuing year.

8. The Precentor or Secretary shall keep a record of the attendance of the members at all services and rehearsals, and present a report of such attendances, and of matters of interest to the Choir.

9. *At the Annual Meeting*, special meetings of the Choir may be called by the Committee, or any three members thereof.

10. The expenses of the Choir shall be met by a grant from the Church and the voluntary subscriptions of members of the Church and congregation.

11. These Rules shall only be altered at the Annual Meeting, and then only in respect of any matter of which seven days' previous notice shall have been given to the Secretary.

N.B.—In appropriate cases the duties of Precentor, Secretary, and Treasurer may be combined or modified.

WE are anxious to distribute a few back numbers of the Journal amongst choir members. A parcel will be sent free to any organist or choir secretary who will intimate a willingness thus to assist us. The number of members in the choir should be stated.

WE recently had the pleasure of spending a Sunday with Mr. Fred G. Fitch and his excellent choir at Christ Church, Enfield. Rarely have we accompanied better chanting; it was prompt, clear, and expressive. The singers are evidently taught to sing independently of the organ, which gives the organist an opportunity for free accompaniment. Mr. Fitch showed us a book in which is pasted a copy of the programme of every Concert, Organ Recital, Service of Song, etc., in which the choir have taken part (and the newspaper reports of the same) for several years back. This is a capital

way of recording the doings of the choir, and the volume will become more interesting year by year. We commend the idea to choirmasters generally.

DURING last winter a series of mid-day concerts were given in the City Temple Lecture Hall every Tuesday, beginning at 1.5 and ending at 1.55. The idea, for which Mr. Walter Hazell must be credited, was to provide good music for working people during their dinner hour. A penny programme was the only charge for admission. The audiences were large and always appreciative, though thoroughly discriminating. It must not be supposed that anything will do for working people. They know a good singer from a bad one as soon as most people. We should like to see this mid-day concert movement extending all over the country, for good music must elevate and refine the people.

MUCH attention is given to vocal music at the Tonic Sol Fa College. At no other institution do the students conduct a choir and teach a singing class under the supervision of a professor. It does not follow because a man is a brilliant player or a good theorist that he is a capable conductor. Our Sol-Fa friends therefore are doing excellent work in training conductors.

WE have had something to say in one or two recent numbers about the unwillingness of some church authorities to give the choir an annual treat. We have just heard of a novel, and apparently effective way for choir members to have their revenge. The choir of a certain church at Colleyweston enjoyed their usual summer outing a few weeks ago. One of the boys who had not attended the practices with sufficient regularity was very properly not invited to the treat. This naturally was a great disappointment to the youthful chorister, and it seems to have stirred the evil spirit within him, for afterwards he sung so loudly and so unmelodiously that he greatly annoyed the rector, who declared that if it continued he should have to alter the service and dispense with chanting. So great an effect did it have upon him that one of the churchwardens absented himself from church because "the boy's singing made the rector so uncomfortable that he could not bear to look at him." Surely this was sufficient revenge for the youth. Instead of instantly dismissing this impudent lad from the choir stalls, and thus ending the unpleasantness, the rector charged him before the Stamford magistrates with having "molested and annoyed" him. For this offence the boy was fined twenty-four shillings, but payment was not to be enforced if the nuisance ceased.

A CHESHIRE paper tells an amusing story of another chorister. The boy belonged to the parish choir, but never put in an appearance at practice till it was nearly over. The time for the annual outing to the seaside came round, but the vicar refused the lad a ticket on account of his irregularity.

The boy therefore purchased a ticket (which any parishioner could do), and on the appointed day found himself in the train ready to start. The vicar, happening to see him, ordered him out, and declined to allow him to go. The youth pleaded that he had purchased a ticket, and was therefore entitled to go, but the plea was of no avail. The train started, and the chorister was left behind on the platform. A friendly porter, however, came to his rescue, and told him that an express would pass through shortly, which would reach the seaside resort an hour or two earlier than the excursion train, which would have to shunt at a wayside station for it to pass. Into this fast train the boy got, and waited patiently at his destination to give the vicar a welcome on his arrival.

A CHOIR dispute has been raging in a church at Bishop Stortford for some time past, the origin of which was "Parry in D." The curate contended that all the music was to be submitted to him for approval, and that he was to have the entire control of the choir. The organist had no objection to submit to the control of the vicar, but he declined to act under the direction of the curate. The vicar therefore requested him to give up the keys of the organ and resign his appointment. In consequence the choir declined to sing, and have been out on strike for several months. Wisely the clergy have yielded, for one of the choir members writes: "The choir strike ended last Saturday evening, and we all went on again on Sunday. The clergy have given way on all points, and have entirely abolished the objectionable rules." When will clergymen and others learn to leave musical matters to musical people?

WE are sometimes accused of not being a musical nation. But it is a significant sign of the times that the sum of £22,000 was paid as fees to the professors at the Guildhall School of Music last year. Evidently there is a great desire for musical knowledge, for Schools of Music are being formed in all parts of the country. It is reasonable to expect that as the result of the instruction given in the public institutions, the board schools, and by private teachers, a person ignorant of music will in a few years be a rarity.

At the annual meeting of the Northern Division of the London Baptist Association a resolution was unanimously passed expressing a belief that the time had come for preparing and introducing into the churches a new hymnal with tunes attached.

### An Organ Recital in Berne.

THE following lines by Marianne Farningham recently appeared in *The Christian World* :—

It is the hour of sunset; the day dies  
In a great calm of glory. The swift Aare  
Chaunts forth its vesper music, and the breeze  
Touches the organs and the soft low flutes  
Among the trees for the accompaniment.

The sun gives farewell kisses to the earth,  
And lights the Bernese Alps, until their snows  
Glisten like burnished silver; then he leaves  
His last caress upon them, and they blush  
With rosy pleasure, while we, breathless, watch  
The marvellous beauty of this after-glow.

But Berne is busy with her history  
Of hundreds of good years which she has known.  
By all the merry fountains in the streets  
The chatty women stand and dip the fruit,  
Or cool their work-tired hands a little space.  
The men's talk fills the lines of quaint arcades,  
And every one is thinking of the *fête*;  
And no one dreams that any grief can come  
To spoil the gladness of their festival;  
For the gay flags are streaming overhead,  
And all the bears of Berne appear to dance.

Now that the light is faded, and the streets  
Grow yet more gleeful with the pleasant work  
Of preparation, many wend their way  
To the cathedral, and the old choir stalls,  
With prophet or apostle carved on each,  
Are filled with waiting people. Lights are dim  
Along the aisles, the heavens are overcast,  
The grand old church is full of mystery;  
And in the shadows dark forms seem to hint  
Of those whose lives are over, till the thought  
And the imagination fill the place  
Where vacancies are largest, and we hold  
Our breath for awe and wonder.

Then there steals,  
Amid the shadows and the silences,  
A strain of wondrous music, soft as sighs,  
And sweet as Love. Have angels come to sing  
And thrill us with the harmonies of Heaven?  
And do they take us to the riverside,  
Whose waters we can hear, but cannot see?  
And are they harps or flutes that move us so  
To tender sorrow? Is it grief or joy?

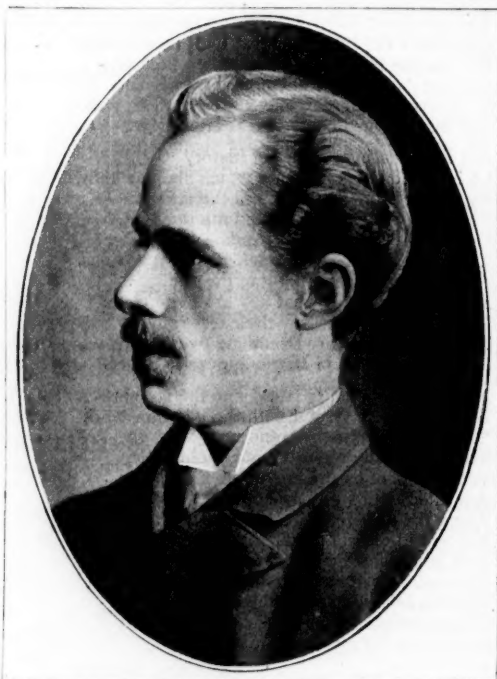
There is a hush, and then the scene is changed,  
And we are young again, and all the world  
Is young together; and it is May day  
Without a cloud. Ah! merry, dancing feet,  
And rippling laugh, and snatches of gay song,  
And scent of flowers, and words of loving lips,  
And sunny meadows, and applauding leaves!

Next a short silence. Now a thunderstorm.  
Never did such a tempest rend the earth  
Before! The very church doth shake with fear,  
A hundred thousand voices shriek and groan,  
The weird blue lightnings smite the forest trees  
And hurl the mountains down. The thunder booms  
And cracks and roars—for all the fiends of sound  
Seem to be loosed this night, and in the church.

After the storm a calm. It is the hour  
Of prayer: the little children lisp their wants,  
The strong men their beseeching voices raise,  
And gentle women bring their love's requests  
To the great Father. And He hears them all.  
It is as if they feel the tender touch  
Of His kind hands upon them; and they turn  
To praise Him for His goodness; till, at last,  
Wearily, truthfully, they fall asleep.

The stillness is the unbroken hush of night,  
And now it is the morning. The birds sing,  
The world awakes from slumber, men arise  
Refreshed and strengthened, and the whole glad earth  
Pours out its Alleluias unto God;  
And all the hosts of men go forth to life  
In one grand, resolute march to meet the day.

The concert has but lasted for an hour.



### Music at Hare Court Congregational Chapel, Canonbury.

THE north of London is the abode of savants and the stronghold of Metropolitan Nonconformity. Within a by no means large circle are to be found the churches of Union Chapel (Islington), Highbury Quadrant, Stamford Hill, Colebrooke Row, and Hare Court, Canonbury; and it was with high anticipations that I visited the last-named on the morning of a Sunday in July. Hare Court Chapel is widely known as the scene of the labours of Dr. Raleigh, of Mr. Statham, one of Nonconformity's distinguished apostates, and of the Rev. Henry Simon, the present pastor, who was formerly co-pastor with Dr. Raleigh. It is situated in a quiet neighbourhood, though busy Islington is but a few steps away. The building is octagonal in form, and from this springs the advantage that all the seats face the pulpit. Each side of the octagon has its gallery, and the whole building would probably seat about a thousand people.

On entering the porch one sees posted on the wall a list of the members of the choir, headed by the name of the organist, Mr. Edwin Drewett, A.C.O., whose likeness we give above. At the bottom are to be found particulars of the musical practices, and an invitation to attend.

A minute or two before eleven Mr. Drewett commenced his opening voluntary, an andante of Smart's. At the same moment the members of the choir, who till then had been seated in different parts of the gallery, took their places noiselessly in the seats allotted to them in front of the organ, which is placed in the gallery behind the pulpit. It is a good three-manual instrument,

built and recently restored by Henry Willis & Son, and contains thirty-two stops. The name of Willis bears witness to its excellence of tone and mechanism, and the only fault that Mr. Drewett has to find with it is that its pedal organ is not commensurate in power with the manuals.

The choir numbers in all about forty voices, and is led by a professional quartet. The weather and holidays probably accounted for a few vacant places on the morning of my visit, but there was a good force of singers assembled.

The service commenced with the singing of anthem 1 in the new Congregational Hymnal. I was at once struck by the chief characteristic of the choir—its fulness and breadth of tone. The parts were well balanced, and the *ensemble* of the voices very pleasing. After a prayer, hymn 529, "God is in His temple," was sung. This chorale again served to exhibit the excellence of the choir in full and sustained music. The Old Testament Lesson, from Job, was followed by chant No. 94, in which the congregation took part more generally and successfully than is usual. The chanting was fairly rapid, but in no way hurried, and the enunciation of the words was very distinct. Then came a reading from St. Matthew, followed by a little talk to the children, and the children's hymn, No. 737: "Day by day we magnify Thee." The hymn before the sermon was No. 346: "Father, I know that all my life is portioned out for me." The sermon was a characteristic discourse on the words of Job: "Though He slay me, yet will I trust in Him." A soft voluntary was played during the offertory, and hymn 23, "God, my King, Thy might confessing," concluded the service; the closing voluntary being J. B. Calkin's "Hommage à Mendelssohn."

The critic is partially disarmed at such a church as Hare Court. A good organ, an efficient organist, a choir of picked voices and professionally led—these form an *à priori* guarantee that the music will be well rendered. And, indeed, much is made of the musical service. There is evidently no antagonism between authorities here. The choir is a distinct organisation, having its president in the pastor, its committee, its treasurer, and its popular secretary, who courteously gave me various particulars of the musical work done. Occasionally on Sunday evenings special music by the best composers is given at the conclusion of the service. On the evening of the day of my visit the anthem was to be Gounod's "Lovely Peace." The list of hymns, chants, and anthems is made out and printed three months in advance, in order that the congregation may familiarise themselves with anything new. The choir have an annual picnic, as I learned from one of the announcements. All these things point to a thorough interest on the part of the church, and a wide-spreading energy among the choir and its officials, which are the chief elements and tokens of success.

And yet the critic has a word to say, chiefly of the nature of a warning. Note-perfection, precision at start and finish, full sustained tone, and perfect maintenance of pitch are qualities at which



all choirs should aim, and in which the choir at Hare Court could not easily be excelled. But this very artistic excellence may have its dangers. There was no want of attention to the marginal marks of expression; the organist occasionally allowed the voices to be heard unaccompanied, with good effect. But there was just a suspicion of coldness, of mechanical regularity,—very slight, but sufficient to mark a falling short of the absolute ideal of worship. It has yet to be more fully realised, at many places besides Hare Court, that much can be done towards making the singing of hymns an inspiring means of grace by judicious changes in time and style, which, unobtrusively and sympathetically indicated, a congregation will as a rule readily adopt, feeling and appreciating the effect while the means remain subtle and imperceptible.

Mr. Drewett's work at the organ is uniformly good. He contents himself with a plain accompaniment, judiciously varying his stops, and always subordinating the instrument to the voices. An organist is at a disadvantage in not being able to judge the effect of his own playing. What Mr. Drewett would certainly note were he a listener is the exceeding shrillness of the four-foot stops of the great organ.

### Liturgical Tendencies and the Service of the Reformation.

By J. B. REMENSNYDER, D.D.

(Concluded from page 141.)

WE call this special attention to this Reformation Service, on account of the tendency of the times. There is no mistaking this. The trend is decidedly liturgical. The non-liturgical churches, as they are frankly themselves beginning to see, are not only unhistorical as to the universal Church, but as to themselves. Three centuries ago, the principal churches were all liturgical. Zwingli's liturgy of 1525, used in Switzerland, was one of the most thoroughly responsive ever known. Calvin was decidedly liturgical. He writes: "I approve very much that the form of prayers and rites of the Church be fixed, from which it would not be lawful for the pastors to depart in their function." And his Strasburg (1538) and Geneva (1541) liturgies became the basis of the leading Reformed liturgies. In 1560, John Knox's Order of Service, adopted by the General Assembly of Scotland, gave a definitely liturgic type to Presbyterianism. It would then but be historical consistency for the non-liturgical churches to retrace their steps. And signs on every hand indicate that they are seeing their mistake. It is only a question of time, until all Christendom will be liturgical again, as in the past. This will but verify that essential unity which has ever characterised Christian history.

In this movement, however, we should be on our guard against swaying to an opposite extreme. An excess of forms and ceremonies is one of the heaviest of burdens, and crushes the life out of all spirituality. For this reason, we commend to those dissatisfied with a

bald and meagre service, and yet justly apprehensive of a lengthy and tedious ritual, a use of the simple, brief, scriptural, and historic service of the Reformation. As the central service of the Christian Church of that era, how fitting that it should become to one order of worship, binding by a holy tie all the Protestant Churches.

We close with a summary of the reasons in favour of a liturgy:—

1. It gives due expression to that deep religious sense, the feeling for *worship*. It makes this, as it should be, a chief exercise of the public services of the Lord's day.

2. It makes worship *congregational*. The responses not only enliven devotion, but give all a share. The congregation feel that it is their service as well as the minister's.

3. It causes the *Church Universal* to speak in the services of the local church. The subjective views of the individual minister and local congregation are not so much heard, as instead thereof the faith and worship of the general, or total, Church. This is an incalculable gain for protection from heresies and idiosyncrasies of all sorts.

4. It is *educational*, or "pedagogic," as the old writers termed it. The liturgy presents a carefully systematised scheme of worship. It adapts Christianity to the soul's true needs. And thereby it develops and nourishes religious emotion. It is an intelligent school-master leading the heart to God. A well-arranged liturgy is thus a constant spiritual educator of incalculable force.

5. It is *helpful to the minister*. The responses afford him brief seasons of rest. They give him requisite moments to gather his thoughts. Besides, the reflexive influence of the general worship reaches and inspires him. The congregational wave of devotion rolling back to him, warms and thrills his own feelings. A very different and living thing to the officiating minister is a genuinely responsive service from the coldness of that which he conducts entirely alone.

6. It affords just recognition of the *aesthetic* sense. It regards the innate idea of taste and beauty. All experience shows that religion and art are near handmaidens. Art inspires the spiritual element, and the spiritualised soars toward the Great Throne. This is the secret of Paul's rubric, that Divine worship should be conducted "decently and in order." Of all things, worship, most frequently neglected, should be arranged with most becoming decorum. It is not heartless fashion, but the unerring intuition of taste, that draws the cultured to the liturgical churches.

7. The liturgy conserves and utilises the devotional treasures of the *past*. In the *Collects*—those exquisite little prayer gems scintillating with the fire of the Holy Ghost—in the *Confession*, *Glorias*, etc., the priceless riches of Christian experience are brought to our use. The saints of the Most High, and the great spiritual leaders and martyrs of old, assist our devotions, giving wider range and deeper intensity to our worship.

8. It gives visible form to *Christian unity*. This bond is no more exclusively spiritual than other things are. In a material world, invisible Christian unity should have some outward, visible expression. This is realised

in liturgic worship. As in *The Apostles' Creed* believers declare their faith, and in the *Gloria in Excelsis* voice their high rapture, in the identical words of the believers of fifteen centuries ago, the past and the present join hands. An indissoluble bond knits together the believers of all time. The moral unity of the Christian ages gives a sublime testimony to the world.

9. It promotes *Christian fellowship*. By means of common forms and a uniform service, the Christian can join in the worship, wherever he may be. Church, land, every face, may be strange, but the service is the dear old one, and through it he is a brother at home.

10. Above all, the liturgy is the appropriate setting for the *sermon*. It leads the way to it, and conduces to its highest effect. "The sermon will be a far better sermon if it is set in a service which, from the first note of the organ forward, leads up to what has to be said. The theme of the sermon should be the theme of the whole service." Thus the entire gate becomes one of pearl.

11. A liturgy must *grow*. We can no more make our liturgy than we can manufacture history. The liturgical tree must spring from the Christian consciousness,—its roots fixed in the past, its flowers and fruits in the present, its growth by the sacred experiences of time. When new forms are developed by deeper, universal Christian experiences, these may be added, but the process must be by assimilation, not by destruction of the past. The essence of a liturgic form is Christian usage, and this cannot be invented, but must grow. He who fashions his own form may have an individual service, but uses no liturgy of the historic Church.

12. Lastly, a liturgy must be *free*. It is not authoritative as Scripture. It has no immediately inspired sanction, and must not, therefore, be made a matter of conscience. We dare not impose our liturgical usage upon any one as a yoke. So Luther, publishing his purified service of the ancient Church, enjoined: "I do not wish to make a law of this, or bind upon any conscience, but entreat every one in Christian freedom to use it." We can only adduce for it the law of charity, the argument of expediency, and the beauty of that unity of the Christian brotherhood of all ages, into whose charmed circle its usage admits us. Further than this, the liturgy must be entirely free, only to be used so long as it tends to edification.

Thus apprehended, and thus used, the liturgy—or decorously ordered worship—will be an agency, only second to the preached Word, for upbuilding the kingdom of God.

### Music as a Medicine.

By J. CUTHBERT HADDEN.

DOUBTLESS most of our readers have by this time heard of Canon Harford's newly founded Guild of St. Cecilia. The Canon, it may be remarked at the outset, is himself an excellent musician, and is well known in literary and artistic circles in London. It was at his invitation that Gustave Doré first visited England, the original sketches for the great picture, "Christ leaving the Prætorium," having, indeed, been

made in the Canon's house in Dean's Yard, Westminster. The aim of the Guild of St. Cecilia is as ambitious as it is philanthropic. For the first time, the effect of music as a medicine is to be tried on a big scale and in what may be called an official manner. A large number of musicians—vocalists and instrumentalists—are to be got together, specially trained, and kept within call of the medical man who would have the nerves of his patient soothed by soft sounds. In a large hall, which they propose either to hire or to build, the members of the Guild will have this supply of soft music flowing, as it were, throughout all hours of the day and night. The simplest melodies—so we are informed—will be the most favoured, and every member who joins the Guild must have a "sweet, tender voice, and a delicate execution." It is estimated that a sum of about £11,000 will be required for the practical working out of the scheme, and this amount it is proposed to raise by subscription. The Earl of Mar, who is an enthusiastic amateur, Miss Florence Nightingale, Sir Edward Reed, and others are among the subscribers, and Her Majesty the Queen has been petitioned to give the scheme her patronage. Meantime a start has really been made, by the choir of the Guild giving trial performances, under the superintendence of Canon Harford himself, at 18, Norfolk Street, Park Lane, and at the Westminster Palace Hotel. At these performances the founder of the Guild pointed out that their repertory consisted of three different kinds of music, chosen for the three purposes of soothing mental depression, alleviating pain, and promoting sleep. For the last-named object they were following the advice given by Bacon, who declared that the sound of humming-bees and trickling of water produced sleep, and their music was chosen upon these lines. The choir, which consists at present of soprano and contralto voices, with a pianette, muted violin, and harp, then gave a selection of music, comprising "The Lord is my Shepherd," Herrick's "Charm me asleep," "I will lay me down in peace," and other pieces, mostly to Canon Harford's own setting. The music, we are told, was "beautifully soft and tender, and was admirably rendered."

It was said of old time that there is nothing new under the sun; and the saying holds good, to a certain extent at least, of Canon Harford's scheme. It is hardly necessary to recall that picturesque incident in Old Testament history which tells of how one species, at any rate, of disease was then found curable by music. The case of Saul must always recur in connection with such a subject as that we are now considering. It was an established belief of the ancient Greeks and Romans that certain bodily pains might be eased by certain sounds; and does not ancient history relate that Timotheus could, according to the choice of his melody, calm or excite the soul of Alexander? In many instances music has presented the balm which medical science sought for in vain. The sober Schilling, in his "Encyclopædia der Tonkunst," relates an interesting anecdote in this connection. In the year 1778 the celebrated singer, Raff, came to Naples, where resided at that time a certain Princess Belmonte Pignatelli, the death of whose husband had



brought her to such a state of insensibility and stupefaction that she was fast approaching the grave. Tears brought no relief; medical skill had been tried in vain. In this extremity of desolation, the Princess's maid, as a last resource, arranged that while her mistress was seated one evening in the garden, Raff should sing, as if by chance, from a distance. The vocalist, "with an unpretending voice," as we read, "sang that simple melody of Rolli, 'Solitario bosco, ombroso.' The Princess seemed at first insensible, but soon her head rose; she opened the half-closed eyes, gazed as if awaking from a dream, and scarcely had Raff finished the first verse, when, fully conscious, she burst into a flood of tears, which continued for several days uninterruptedly. Thus her life was saved, and her spirits, by degrees, recalled to their former energy."

This anecdote reminds us of the fact that Burton, in his "Anatomy of Melancholy," prescribes music as a potent remedy for that malady upon which he was so great an authority. Music, he declares, will "drive away the devil himself"—which is comforting to those who are much engaged in the art—and he proceeds to cite instances of the relief afforded by it in the hands of the physician to many "frantic" persons. Summing up, he says it "expels cares, alters grieved minds, and easeth in an instant." Ben Jonson evidently agreed with Burton, for we have it on his authority that music

"Removeth cares, sadness ejects,  
And is to a body, often ill inclined,  
No less a sovereign cure than to the mind."

What Shakespeare's view of the matter was we all know. In the elegant language of the *National Observer*, the commentators have in this connection "done their worst on him already; and the one thing you regret about medical music is that it gives them yet another chance at him, and provides them with yet another point of approach."

As an incentive to sleep, music has often been recommended. So, by the way, has preaching. Dean Ramsay has a capital story of a certain Scotch laird who was taken ill with some trouble which produced marked sleeplessness. All kinds of remedies were tried for the persistent insomnia, but without effect. Now, it chanced that the laird had a son who was what is called in Scotland "daft"—that is, he was somewhat weak in the upper story. When the other members of the family had exhausted all the means they could think of, the lad, whom nobody had dreamed of consulting, suddenly burst out with, "Faither aye sleeps in the kirk." The suggestion of getting a minister to preach to the sleepless man was acted upon at once, and with the best results. Hardly had the divine got well in the second "head" of his discourse, when the patient was sound asleep and snoring like the drone of a bagpipe. Some may think that the Dean's recording of this little story was his peculiar way of libelling the Presbyterian parson; but it is a common enough experience that the monotonous reading of a book, or the measured cadences of quiet singing, is often of value in the soothing of the nervous system. Only the other day a medical man told the readers of a weekly contemporary that he had for some years past carried out his belief that to the suffering music is not only an

incentive to sleep, but also a distinct relief to pain. "If my patient," he says, "has been musically inclined, I have found one of the greatest soothatives to be in leaving the bedroom door open and allowing the sound of a piano being played in a room below to reach his ears. It has many times, to my knowledge, caused the sufferer to feel more rested." Nor has this gentleman confined his "musical prescriptions" solely to the more simple forms of sickness, but also to cases of a more advanced type. He has known many patients suffering from fever and kindred complaints, where the introduction of a simple tune or song, played very quietly, has been of the greatest benefit to them. One case which happened only a few months ago is interesting. The patient was a lady, a Sunday School teacher in the north of London. Her one thought seemed to be her scholars; and when Sunday came round this weighed upon her mind so much that it almost prostrated her with anxiety, and might possibly have proved dangerous. Everything that could possibly be done to afford relief was hers, but nothing seemed either to soothe or satisfy her. At last the medical man hit upon the expedient of asking her mother to let some of the scholars come round after school was over and sing to her. This was done, and with the result that in a few moments there was accomplished that which would have taken medical skill perhaps weeks to bring about.

There are several authentic cases of brain trouble, besides that of Saul, in which music has proved of benefit. The late eccentric King of Bavaria, it may be recollected, was generally cured of his severe headaches—the accompaniments, undoubtedly, of cerebral disease—after listening to the Dream Song from *Masaniello* and Stradella's "Prayer." Dr. Mainzer, in his "Music and Education," records a notable instance which happened in the Glasgow Lunatic Asylum. Some patients in the ladies' ward met in the evening in the matron's room. They took tea, sang, and were cheerful. A Scotch song, however, caused such violent emotion in one of the patients that they were obliged to remove her from the company. The day following, the patient came to the matron and said, "Do you know why I wept so much yesterday on hearing that song? It reminded me of some circumstances of which I had long since lost all recollection." Gradually, in retracing, step by step, occurrences and events of long-forgotten years, she came to a clear understanding and sound appreciation of her own situation; and not many weeks passed before she was restored to health and to her family. A curious case, too, has just been reported from Philadelphia. It is stated that in the Philadelphia Hospital's Insane Department successful results have followed the treatment of diseased minds by a mild application of the causes of insanity. A teacher of music some months ago became insane, and when taken to the hospital was dull and morbid. The treatment was tried on him, and he was taken daily to the piano. His hands were placed on the keys, only to wander over them blindly and without the slightest indication of skill. He would often turn away his head, and when forced to look upon the instrument it was with evident disgust. Perseverance, however, prevailed under kindly tuition,

and by-and-by his eyes became filled with their old fire. "His fingers no longer wandered aimlessly over the key-board, but, as though realising that he had found a long-lost friend, began playing with all the pent-up passion of a soul that had just been liberated from some horrible thralldom. For several minutes he played as one in a dream, and then his head fell on his breast, and he wept like a child." This gentleman is to-day perfectly sane.

All this is exceedingly interesting, and goes to show that much good may reasonably be expected to result from the operations of the St. Cecilia Guild. Let us not forget, however, that there is another side to the question. On many constitutions, unfortunately, the effect of music, even under ordinary conditions as to health, is anything but beneficial, while in some cases it has proved really dangerous. There is a well-authenticated instance of a man on whose nervous system it so acted that he was obliged to leave the room whenever music was introduced. He made two final experiments in hopes of overcoming the curious weakness, but both ended in his being seized with a convulsion in the jaw, greatly to the alarm of his friends. Cases of fainting on hearing music are not uncommon. The Chorus of Evil Spirits in Berlioz's *Requiem* is said to have produced this result in several persons; and the fact may be recalled that Malibran had to be carried from the hall in a fit after listening to Beethoven's Fifth Symphony. Berlioz himself was strangely affected by some kinds of music. He describes his sensations as "spasmodic contractions of the muscles, trembling in all the limbs, a total numbness of the feet and hands, and partial paralysis of the optic and auditory nerves." His sight and hearing both went, and he ended up by swooning! Musicians do not need to be reminded of the case of Mozart, who in his young days fainted away at the sound of a trumpet, an instrument of which, up to the age of ten, he had the greatest dread.

Deaths have even resulted from listening to music. At the first grand performance of the Handel Commemoration in Westminster Abbey, in 1784, a celebrated chorus-singer named Burton was, on the commencement of the overture to *Esther*, so violently agitated that, after lying in a fit for some time, he expired. "At intervals," we read, "he was able to speak, and only a few minutes before breathing his last, he declared that it was the wonderful effect of the music which had thus fatally operated upon him." It is a matter of history that the "Ranz des Vaches" was at one time forbidden to be sung or played under pain of death, because to the memory of the sons of Switzerland serving far away from their own country it recalled their native land so powerfully as to make them desert the ranks or die of grief. The monk of St. Gallen tells us of a woman, who, hearing an organ for the first time, was so transported with rapture that she never recovered from the effect, and died in consequence. Mainzer, already quoted, propounds the curious idea that certain chords act in a peculiar manner upon certain constitutions. Instances, he says, are known where the second inversion of the "perfect chord" causes feverish excitement; and he adds that

"a distinguished virtuoso on the violoncello in Germany, cannot hear a composition in the key of B minor without getting positively ill." This last instance is, we should think, purely fanciful. More plausible is the statement that in the case of persons born deaf, but who have been restored to hearing, music often causes a feeling of oppression, shortness of breath, trembling of the limbs, quick pulse, headache, giddiness, and faintness.

These examples both of the good and the ill effects of music may not be without interest to our readers while Canon Harford's scheme is engaging the attention of the public. There seems to be great need for definite statistics on the whole question of what may be called medicinal music; and the new project of the St. Cecilia Guild will doubtless result in information which cannot fail to be of value to physicians. The *Lancet* has already been giving consideration to the subject, and the opinion is expressed that in various forms of disease there can be no doubt whatever of the wholesome influence of music. In making this assertion, the leading medical journal does not, of course, assign to the art any specific or peculiar action. It is no quack's nostrum, no reputed conqueror of ache or ailment. It is only one of those intangible but effective aids to medicine which exert their healthful properties through the nervous system. But even aches are soothed for a time by a transference of attention, and why should not pain be lulled by music? That it sometimes is thus relieved we cannot doubt. As the *Lancet*, however, remarks, it is especially in the graver nervous maladies that we should look for benefit from this new remedy. Definite information on the subject is not by any means easily obtained, but much of what has been said goes to show that states of insanity, which are largely influenced by the condition of the sympathetic system, should find some part of their treatment in the hands of the musician.

### On Sentiment.

By J. W. G. HATHAWAY.

WHETHER the English people are musical or no is a question that no one seems to be able to answer satisfactorily; but, musical or unmusical, we are distinctly sentimental. We show it in our every-day life, in our poetry, our painting, our sculpture, our everything; in fact, it is part and parcel of ourselves, a veritable "Old Man of the Sea," and we cannot get rid of it. Yes, we sturdy, matter-of-fact Britons are a sentimentalising, star-gazing race. But are not all people more or less sentimental? Yes, even from the beginning down to the present day, we have abundance of evidence of it, Music and sentiment are in a way analogous; they bear an affinity and relationship which is indissoluble. Analyse music, and what is it, or what ought it to be, but the embodiment of human passions, emotions, and sensibilities, a portrayal of native susceptibilities in man by means of musical sound? Sentiment is described by Webster as "a thought prompted by passion or feeling"; and what else is music but thoughts promoted by the same things? Music is, however,

more than sentiment; for it has life, and sentiment has not. Yes, in the hands of musicians it has life, power, strength; it soars in the highest flights of imagination, and leaves sentiment dawdling far behind on the plains of dreamland. Sentiment has neither of these; it is a mere meandering of the senses through the realms of fancy and caprice, and it hears the whisperings of innumerable angelic beings, understands the sighing of the breeze, the rustling of the leaves, the moaning of the sea, the twitter of birds, and so forth. Now, music does not do this. It betrays emotion, intensity of feeling, depth of expression; it is suggestive, by means of association, with certain things with which we are familiar; it is made to imitate the utterings of nature; but it never sentimentalises to the extent that many would fain have us believe.

Listen! I have before me the impressions—it cannot be called a criticism—made on a decidedly impressionable individual by the performance of *Lohengrin*, describing how the prelude commences “with a long-drawn chord of the violins in the highest octaves”; this, he suggests, is “like the thin white clouds floating in a serene sky, and scarcely discernible from the ethereal blue surrounding them. But suddenly the violins sound, as from the farthest distance, and in continued *pianissimo*—the Grail motive—and at once the clouds take form and motion. *Our inner eye discovers a group of angels descending from the height of heaven and carrying in their midst the holy vessel.*” What a very perceptive “inner eye” this individual must have had! He then goes on to describe how the harmonies, “gradually increasing in warmth and variety,” arrive at the “*fortissimo* of the full orchestra,” when “the sacred mystery in all its overpowering splendour is revealed to our enchanted eyes.” Then, “after this climax of religious ecstasy, the harmonious waves begin to recede, and with the ebbing motion *the angels gradually, as they have come, return to the celestial abode*” (!). I wonder if anybody else saw the angels? Did Wagner? If not, who did? For my own part I am somewhat hazy as to what an angel would look like. In pictures they always seem to be beautifully formed figures of medium size, neither too fat nor too lean—draped very becomingly in a gauzy sort of stuff, displaying the anatomical outline of their form to the utmost advantage. I wonder if his—the writer’s—angels were like this? I guess not; these seem too real, too matter-of-fact, too human, for his high-flown imagination. But apart from the angels altogether, the same prelude might have quite a different aspect to another person prone to sentimentality. A thousand things suggest themselves, and perhaps every one far from that which was in the composer’s mind when he wrote it. So music obviously cannot be made to suggest anything definite except to the most morbid imagination; but, as we remarked before, it can be made suggestive by reason of its association with certain things with which we have grown more or less familiar. I cannot but think that the connection of sentiment and music, as illustrated above, can but have a degenerative effect on the value and high calling of music.

That sentiment is indulged in to a large extent in our

own country—and perhaps in others, for aught I know—not so much in the higher forms of art, as in the music made for and swallowed by the masses, is amply proved by the sickly sentimentality of the average nowadays songs, and the eagerness with which they are devoured by the majority of the people. To witness, the semi-religious ballad, and the pathetic little love-song, and the heaps of other sentimental stuff that finds its way through the publishers’ offices into the hands of the public. A certain amount of sentiment is perhaps good for us—in fact, it amounts almost to a kind of religion; but too much in anything, particularly in music, is not good. It cannot but fail to retard the progress of art, ameliorate and cramp ideas; for it lessens the power of life and reality, which is too essential a feature to be ignored. Music is often meditative, dreamlike, which produces in gloomy and impressionable temperaments dreams of sentimentality. Love is credited with much the same thing; but, as many unquestionably would bear witness, is far more real than they first imagined. Yes, “Life is real! life is earnest!” It is practical, a stern reality, and not a dream. So is art. It is thoroughly analysable and thoroughly consistent; not a castle in the air, but an actuality, a gigantic, glorious, organic superstructure, built on the firm, solid rock of human intellect, passions, and consistencies; a germ fostered by time, developed by the growth of ages, and brought to the perfection which it is our privilege to-day to enjoy.

### London Baptist Association.

THE annual meeting of the ministers and delegates of the northern district was held in Camden Road Chapel on Tuesday, September 8th, under the presidency of the Rev. A. B. Middleditch, of Finchley. “Congregational Psalmody” was the subject of a conference. Mr. Charles E. Smith read an interesting paper. Treating of the practical part of his subject, he said:—

In Old Testament times skill and resource were pressed into requisition, both vocal and instrumental; and whilst it is scarcely to be supposed that the conditions of education and knowledge were as numerous as to-day, yet the best was laid under tribute, and I would urge, not only the necessity, but the high privilege of bringing all the wealth of skill and knowledge at *our* command into our praise worship. Is it not true that many in our congregations with really good voices, and more or less musical ability, love to sing in the drawing-room to the delight of their friends, but are strangely silent or indifferent in the house of God? How are the children taught to regard the services? Are they gathered at home for the encouragement of psalmody and part singing? This is an important auxiliary, whether the young folks are members of the choir or congregation. Our young people are musically better equipped than their fathers and mothers. I cannot help declaring, without sarcasm, what a pleasure and delight it is to meet with a pastor who has a soul for music, and therefore added sympathy with that portion of the service which I regard as part and parcel with his own. Brethren of the ministry, believe me, your natures will not be less poetical; on the contrary, they will be invested with increased warmth and colour. Let me drive that nail home.

The conviction is forced upon me that, as a body, we organists are frequently misunderstood. In many ways we are made the butt of most conflicting opinions. Of



course, I consider it the duty of a man to endeavour to please, and not to be too unbending. I do not believe in the selection of a new tune or piece at every service. The psalmist, however, does plead that we should "Sing unto the Lord a new song," and I should infer that it behoves us periodically to add to our stock. Endless trouble is taken over a secular programme, and if music was to be repeated again and again with the same monotony as reigns in our church music, it would be scouted. By all means let us hold dear a given number of old productions that must be valued as standard ones, but not cling so tenaciously to what is already known because no trouble is entailed. That is but poor sacrifice. I am referring to the duty and privilege of an ordinary congregation. For a mixed one, on great public occasions, the organist should choose only those tunes that are commonly known; but regular and ordinary services should be studied and prepared as though we intended to bring an offering worthy of ourselves and pleasing to the Almighty. A further word comes from the inspired Book—"Play skillfully." What energy, not only of heart, but of sanctified science and enthusiasm, is here indicated! How carefully the player should watch the sentiment of the words he is accompanying, read well ahead, grasp and appropriate the sense in such a manner as will manifest the utmost good taste and devotion, infusing into the worshippers the same spirit which he himself has caught. His playing should be distinct without drowning the voices, and should comprise a thorough mastery of his instrument, a rare gift of accompaniment,—not fireworks,—proper phrasing, indicating complete verbal sense as well as right places for breathing; expression, regulating light and shade; and in short, every means in his power that will lend dignity to the worship.

I will now refer to the relation of the organist to the church. In the first place, it is the duty of the church to secure a man who is a member. When a vacancy occurs, do not arrange for a number of candidates to take a Sunday's duty in turn. I can assure you that test is of very little value; it has failed too often. I would advise rather that applications should be sought, testimonials and qualifications being only an initial guide. Then call in the assistance of one of the ablest organists in the denomination in whom confidence may be placed, to look through the papers of the candidates, to appoint some week evening for the trial, and to act as an independent judge, referring his report to the pastor and deacons. Should it be deemed desirable, in the opinion of the judge, that the successful candidate should receive additional training, let it be arranged that a portion of the salary offered to the new organist shall be spent in taking regular lessons for a term of say one, two, or three years. Here the question of salary is raised. When we pay more for the position of organist we shall secure greater competency. Do not rest contented with indifferent playing. I lay special stress upon this point: better the standard of musical efficiency. Bad performance is continually talked of as a disgrace, and it cannot be contradicted. Rightly or wrongly, many people will not attend a place of worship where a reasonable and proper appointment is not made. Now, I will give you one good argument why the organist should be a member of the church. Recognise that he is constituted an officer of the church, and it is only right and just that he should be, *ex officio*, eligible to attend what are commonly called deacons' meetings. Frequently it happens that musical matters are before the pastor and deacons, or they should be. Certainly the organist ought to be present at such times. Pastor and deacons unite in council, and surely the organist should not be isolated, but treated as a colleague in office, responsible for a most important

department of church work that must not be lightly esteemed. Place the subject on the agenda of your next deacons' meeting, and see how soon it can be accomplished in fact. The suggestion may be a novel one, but I am convinced of its *constitutional advisability*. I shall have something to say with regard to choir organisation further on, but here let me mention the desirability of a brief summary of the proceedings of each monthly meeting of the choir committee being brought up at the deacons' meeting, as a matter of report, so that the work of the organist and choir may be authoritatively admitted and aided.

I now am anxious to address our ministers. Sirs, you have a very important part to sustain in the interests of congregational psalmody. Make it your regular duty to hand the organist the hymns for the following Sunday, so that the music may be selected and prepared by the choir at their week-night practice. If you are going to be absent, ask your supply to send the list. A capital plan is to keep a number of post-cards for this purpose, printed with the organist's name and address. Hymns should *never* be chosen or given just before the service.

As to the Sunday services, and the announcement of the hymns, I have a further suggestion to make. The present system is decidedly a wrong one. The playing over of a tune, or introduction to an anthem, should be regarded as a mental necessity, and should be *immediately followed by the singing*. Will you please try the experiment? The numbers of hymn and tune should be announced, first verse read, the numbers repeated, the congregation then standing, the tune played over, and then all is ready and in order. The start will be thorough and prompt, and the pitch, so easily lost during an interval, will be preserved. Be careful not to mix up the church notices at such a time, which, alas! too often happens.

A lively discussion followed.

**PIANOFORTE PEDALS.**—As the proper use of the pedals is a distinct sign of the accomplished and painstaking pianist, and a matter of artistic importance, the following suggestions are offered. Neither of the two pedals should ever be employed unless marked by the composer or used by the marked suggestion of an artist of experience. The habit of instinctively using the loud or damper pedal as a means of sheltering indifferent playing technicalities, or of producing *forte* effects badly trained fingers are unable to realise, becomes so tenacious in time as to be unconquerable save by the most resolute of students. So it is very important to avoid such a practice from the first. The loud pedal may be said to have two uses; it is employed to increase the resonance or to prolong the combined sounds of a given chord, and it is used to intermingle, by prolongation, the separate notes of a succession of harmonic sounds derived from a given root and delivered *arpeggio* fashion. Consequently the damper pedal must not be retained over a succession of harmonies, or separate notes forming the harmonies of chords derived from different roots; the damper pedal must be confined in its use to one chord at a time. The soft pedal should only be used when marked specially by the composer; and it is well to remember that when it throws the action on to one string, its use tends to put the instrument out of tune. Reliance upon touch and thoroughly mastered technicalities, and a stern determination at first never to touch the pedals save when marked for use, are rules strongly recommended to the student. Beethoven makes some excellent use of the pedals, and the works of Chopin, Moscheles, Liszt, Hanslet, etc., will supply excellent and frequent examples of the judicious employment of the pedals.

**Nonconformist Church Organs.**

WOODHOUSE MOOR WESLEYAN CHURCH.

Built by Mr. Abbot, of Leeds.

*Great Organ.*

	Pitch.	Pipes.
1. Bourdon . . . . .	16	58
2. Large Open Diapason . . . . .	8	58
3. Small Open Diapason . . . . .	8	58
4. Höhl Flöte . . . . .	8	58
5. Posaune . . . . .	8	58
6. Harmonic Flute . . . . .	4	58
7. Principal . . . . .	4	58
8. Octave Quint, 2 $\frac{2}{3}$ and 3 . . . . .	2	116
9. Super Octave . . . . .	2	58
10. Full Mixture (3 ranks) . . . . .	—	174

Pipes 754

*Swell Organ.*

11. Contra Fagotto . . . . .	16	58
12. Lieblich Bourdon . . . . .	16	58
13. Horn . . . . .	8	58
14. Oboe . . . . .	8	58
15. Flauto Traverso . . . . .	8	58
16. Geigen Principal . . . . .	8	58
17. Dulciana . . . . .	8	58
18. Voix Céleste . . . . .	8	46
19. Octave . . . . .	4	58
20. Suabe Flute . . . . .	4	58
21. Sharp Mixture (3 ranks) . . . . .	—	232
22. Tremulant . . . . .	—	—

Pipes 800

*Choir Organ.*

23. Orchestral Oboe . . . . .	8	58
24. Clarionet . . . . .	8	58
25. Dolce . . . . .	8	58
26. Lieblich Gedact . . . . .	8	58
27. Pierced Gamba . . . . .	8	58
28. Gedact Flute . . . . .	4	58
29. Harmonic Piccolo . . . . .	2	58

Pipes 406

*Pedal Organ.*

30. Bourdon . . . . .	16	30
31. Open Bass . . . . .	16	30
32. Violoncello . . . . .	8	30

Pipes 90

*Couplers.*

33. Swell to Great.	36. Choir to Great.
34. Swell to Choir.	37. Great to Pedals.
35. Swell to Pedals.	38. Choir to Pedal.

Four Composition Pedals to Great and Pedal Organ, three to Swell Organ and Great Coupler.

The Solo Stops on Choir Organ are enclosed in separate swell box.

*Summary.*

	Stops.	Pipes.
Great Organ . . . . .	10	754
Swell Organ . . . . .	12	800
Choir Organ . . . . .	7	406
Pedal Organ . . . . .	3	90
Couplers . . . . .	6	—

Total 38 . 2,050

**Young People and Church Music.**

Two very important factors for successful Church work are young people and music. The former is necessary to the existence of the latter, and the latter is indispensable to the former. The Church must depend upon the young people to fill the vacancies caused by death and removals, and to take the places of those incapacitated by age or infirmity. The question now comes: How can the Church best secure young people? We answer, by encouraging the young people, and giving them an opportunity to participate in the music of the Church.

It is a noteworthy fact that many aged deacons, and Christian men and women in middle life, look with contempt towards those who are young. They look upon the boys and young men from fourteen to twenty-five as but "boys," and as possessed of too little ability or judgment to be entitled to much consideration. They would rather bear the responsibilities themselves, than give the young people an opportunity to develop their gift and to become experienced. They forget that they were young once, and that the young people of to-day possess just as much ability and judgment as they did before their maturity. As a consequence, boys and young men, in all their energy and strength of youth and manhood, are hampered, hindered, and snubbed, held back and discouraged, until the freshness of their manhood is gone, and they fail to accomplish the work they might have done.

Music still hath its charms, and its introduction into Church service, sustained by the sweet, melodious, and powerful voices of the young people, will be a wonderful power in the development of spiritual life in any community. Almost every young person has a love for music and an undeveloped gift which, if encouraged by the Church, will bring out the "sweet singers of Israel" to the glory of God and the salvation of men. The encouragement of music in the Church, the invitation and opportunity given the young people to develop the gift of God, as given them by the formation of a young people's chorus under a competent and Christian leader, will give to any Church a strong hold upon the young, and an influence with a community which cannot be obtained under any condition. Most parents are proud of their children, and those who possess a musical gift, and receive the encouragement of the Church to develop that gift, will draw a whole family into the fold of the Church.

A Church cannot make too much of its young people and music. They go hand-in-hand; and a Church which encourages both will surely be successful. Give the young people and Church music a chance, and who can estimate the number of souls which shall be drawn away from the world and its allurements into the fold of Christ?

ONE, endowed with talent, and yet unable to rise above mediocrity, should ascribe his failure to himself rather than to external causes. He does not cultivate his gifts as he could and should, and generally lacks the iron will of perseverance, which alone can conquer obstacles in the way of success.—*Mendelssohn.*

## WELLINGBOROUGH CHORAL FESTIVAL.

SUCCESS unprecedented locally attended the Ninth Nonconformist Choral Festival, held at Wellingborough Congregational Church on Thursday, the 17th ult., when about seven hundred and fifty voices from the Nonconformist church choirs in Wellingborough and neighbourhood took part. The management of the affair, which involves work of no light character, is cheerfully undertaken by a committee of the Wellingborough Congregational Church Choir, with Mr. J. H. Bellamy as Secretary; and, though the general work of preparation for the festival is conducted by the leaders of choirs in each locality represented, Mr. H. D. Turner, organist and director of the Wellingborough Congregational Choir, exercises a kind of superintendence over the whole, visiting each in turns. The choirs represented at this year's gathering were: Wellingborough Congregational, Wellingborough Independent Wesleyan, Kettering Congregational, Kettering Baptist, Kettering Wesleyan, Rushden Old Baptist, Rushden Independent Wesleyan, Rushden Congregational, Earl's Barton Baptist, Earl's Barton Wesleyan, Finedon Independent Wesleyan, Finedon Wesleyan, Grendon Union Church, Higham Ferrers Wesleyan, Irthlingborough Wesleyan, Irthlingborough Baptist, Raunds Wesleyan, Thrapston Baptist, Woodford Baptist, Wollaston Wesleyan, Wollaston Baptist, Yardley Hastings Congregational, Burton Latimer Baptist, and Market Harborough Congregational. Several of these choirs entered this year for the first time. The choirs assembled at the church in High Street for a full rehearsal, at the close of which the vast number assembled were entertained to a capital tea provided at Salem Schools. To entertain such a large company was no easy task, but the ladies of the Wellingborough church ably discharged their duties as hostesses. The festival commenced at half-past seven, when the church was crowded, the choirs occupying the body of the building, whilst the gallery was thronged by the congregation. Mr. R. W. Strickland, of College Street Chapel, Northampton, was at the organ; Mr. H. D. Turner was the conductor; and from beginning to end the service went splendidly. As will be seen, the hymns and tunes were taken chiefly from the new "Congregational Church Hymnal," and a wise selection of the prettiest music had been made, and the addition of an anthem, chorus, and chants, lent attractiveness to the service. It was evident that the choirs had been well trained, and a word of special praise is due to all the conductors, without whose assistance the labours of Mr. Turner would have been much more difficult. As a result of the careful tuition previously given, the conductor was able to get the large mass of voices thoroughly under control, and the effect of the singing was really grand. It is, of course, needless to add that the organ accompaniments were everything that could be wished; for in the absence of Mr. Minshall, who had been expected this year, no better substitute could be found than Mr. Strickland. The service commenced with the hymn, "Hark! the Voice Eternal," sung to the tune *Oswestry* (by H. Leslie), and after prayer by Rev. M. E. Parkin (Rushden), "Holy, holy, holy, Lord," to Mendelssohn's *Frankfort*, was sung. The First Lesson, read by Rev. T. G. Harpur, was followed by the chanting of Psalm xci. and Isa. xxxv., to Barnby's and Smart's settings respectively. Another prayer succeeded, by Rev. J. B. Hart, and then the metrical litany, "Father, hear Thy Children's Call," was sung to *Penitence* (by A. H. Brown). The Rev. H. Cotton read the Second Lesson, after which the hymn, "Jesu, my Strength and Hope," was sung to tune *Bonar*, by Steggall. The anthem, "Praise the Lord, O Jerusalem" (Hall) followed, and was a magnificent contribution, the solo in it being effectively taken by Miss Tirrell. The hymn, "Christian, dost thou see

them?" to the tune of *Holy War* (by J. Booth), preceded the sermon, preached by the Rev. W. E. Morris. After the discourse, which was exceedingly appropriate to the occasion, the familiar "Abide with me" was sung to *Rest*, the fourth verse being rendered as a quartet. The grand chorus, "The heavens are telling," in which the trio was taken by Mrs. Parsons (Irthlingborough), Mr. W. Goodey, and Mr. F. C. Robinson, served as a fitting finale, and the very enjoyable and successful service closed with the Benediction. The ministers present included Rev. T. Stephens, B.A., Rev. J. W. Bishop, Rev. A. E. Hawes, Rev. H. Cotton (Wellingborough), Rev. J. Cumming (Rushden), Rev. T. G. Harpur (Rushden), Rev. J. B. Hart (Oundle), Rev. M. E. Parkin (Rushden), etc.

From the choirs assembled, three hundred voices are to be selected to give a grand performance of the *Messiah* in Christmas week. The soloists and band will also be selected from the district.

## Obituary.

## MR. W. F. WALKLEY.

IT was with much regret we had to announce very briefly in our last number the death of Mr. William Frederick Walkley, which took place at Kensington, after a very short illness, on August 13th.

Mr. Walkley, who was the only son of Mr. James Walkley, of Milford Haven, was an active member of the Executive Committee of the Nonconformist Choir Union, and took much interest in its formation and progress.

At an early age he displayed considerable musical ability, and had only just completed the eleventh year of his age when he became assistant-organist at the Wesleyan Chapel, Milford. Subsequently he took it up altogether, and continued to perform the duties till he left his home for London some eight years ago. After receiving about eighteen months' tuition on the organ at the Organ School of Music, he was appointed organist at Warwick Gardens' Wesleyan Chapel, Kensington, which position he held at the time of his decease. Here his services were highly esteemed, and the sterling qualities of his excellent character were the admiration of all with whom he came in contact.

He presided at the organ on Sunday morning, August 9th, but as he was walking home after service, he was attacked with hæmorrhage of the lungs. Further attacks followed, and he passed away peacefully on the following Thursday, "resting on Jesus," as he himself declared.

He was interred at Milford Haven, during a gale of wind and rain, on August 17th.

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

## METROPOLITAN.

**BLACKFRIARS.**—A new organ has been placed in New Surrey Chapel, of which the Rev. B. Senior is pastor.

**BRIXTON.**—Miss Herbert, daughter of the minister of Trinity Congregational Church, is about to sail for Australia, and has received a purse containing £16 16s. from the members of the choir and other friends as a token of esteem and good wishes.



ILFORD.—Anniversary and Harvest Festival Services were held at the Wesleyan Chapel on Sunday, the 20th ult., when sermons were preached by the Rev. A. Dyson. The musical arrangements included an orchestra. The anthems were Tours' "Rejoice in the Lord;" and "O come let us sing!" Introit, Garrett's "Our soul on God with patience waits;" final chorus, Beethoven's "Hallelujah." Mr. Stanley Stevens wrote a special Harvest Hymn, which was set to music by Mr. E. J. Sharpe, and Mr. A. Storr, L.T.C.L., also composed an "Andante Religioso," and a "Festal March in C" for the orchestra. The music for the services (except the "Hallelujah") was specially scored for orchestra by Mr. Storr and Mr. Sharpe. The musical arrangements were under the direction of the organist and choirmaster, Mr. A. Storr, L.T.C.L.

#### PROVINCIAL.

BESSES (NEAR MANCHESTER).—On Sunday, the 12th ult., anniversary services were held in connection with the Congregational Church. In the morning a sermon was preached by the Rev. Thomas Willis, of Manchester. An address was given in the afternoon by Mr. Robert Livock, of Stand, to scholars, teachers, and friends. The preacher in the evening was the Rev. David Walters, of Chorlton-cum-Hardy. A collection was made at each service in aid of the church funds. Special hymns were sung, and the choir, under the direction of Mr. Leaver, the organist and choirmaster, gave the following anthems, etc.:—*Morning*—Introit, "Praised be the Lord" (Wm. Smallwood); anthem, "How beautiful upon the mountain" (Walter Spinney); offertory sentences, Nos. 3 and 8 (Edmund Rogers). *Evening*—Introit, "Lord, we pray Thee" (Dr. J. V. Roberts); anthem, "The glory of the Lord" (Sir John Goss); offertory sentences, Nos. 13 and 14 (Edmund Rogers). A Vesper setting was also sung after the Benediction was pronounced.

CULLINGWORTH.—A new organ, costing £700, has been opened in the Wesleyan Chapel, by Mr. Alfred Hollins.

FROME.—The organ in the United Methodist Chapel has been enlarged and rebuilt.

HALIFAX.—We regret to announce the death of Mr. Louis John Crossley, J.P. He was a very capable musician, and frequently played the organ at Square Congregational Church when the organist was absent. He also took great interest in a Choral Society connected with the carpet works of which he was a director.

HARROGATE.—Mr. B. Jackson, F.C.O., organist of the People's Palace, London, gave an organ recital in the Congregational Church on Monday, August 31st. His programme enclosed selections from the works of Bach, Delbrück, Guilmant, Chauvet, Smart, and Clark. Miss Fanny Sellers was the vocalist.

HEBBURN-ON-TYNE.—A Primitive Methodist choir Demonstration took place on the parade ground on the 5th ult.

LEEDS.—A new organ, costing £400, has been placed in Lincoln Fields Wesleyan Chapel.

LYNN.—An organ, costing £200, has been opened in the Primitive Methodist Chapel.

NORTHAMPTON.—£80 has been spent in providing new instruments for the band in connection with Scarletwell Street Wesleyan Mission.

OSWESTRY.—At a meeting of the Nonconformist Choir Union on Wednesday, the 16th ult., Mr. W. W. Coulson presiding, it was resolved to put Mozart's *Twelfth Mass* in rehearsal for a concert to be given during the winter.

## Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

### FROM SCHOOL TO CHOIR.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Kindly permit me to thank "Itinerant" for his interesting letter, which deserves the careful consideration of Sunday School workers and choir conductors. Whilst cordially endorsing his views, and believing it to be the duty of the school to train for the church, I venture to suggest that it will be necessary for many of the school committees to recognise that music must be encouraged (not tolerated) before many earnest musical workers volunteer their services. When such conductor is found, full, reasonable, and musical control and facilities for permanent practice should be afforded. I would venture to further suggest that the service of praise should be rendered to reverential music, and the compositions of many of Mr. Sankey's hymns exchanged for those of Dyke, Monk, Sullivan, etc. It is a mistake to suppose that children do not appreciate the latter. My experience of the use of Dr. Allon's tune-book in an East End mission-school has convinced me of this. The interest of the scholars under training can be maintained by the performances of services of song, harvest festivals, and school entertainments. Anthems and chants should be included in the system of training. The school choir should be the nursery for the chapel choir, and the members drafted in according to ability. By this means it will be possible for chapel choirs to be able to chant the psalms and render anthems in a truly devotional, and not perfunctory, manner. The unique Tonic Sol-fa Festival service, recently held in St. Paul's Cathedral, will not be speedily forgotten by those present. It was a sterling proof of ability in Nonconformist musicians to render even a liturgical service, and showed the need that existed in our services for a better opportunity of the introduction of high-class music.

As reference has been made to our choir and orchestra, I may reply that my committee has endeavoured to encourage the formation of both where practicable, but in only a few schools has the scheme been developed with more or less success. The whole of the members of our orchestra are, however, drawn from the schools and auxiliary branch bands. The Brighton Sunday School Union has also its orchestra. We have performed at harvest and Sunday School anniversaries, in services of song, and Saturday evening entertainments to the people, and have been amply rewarded by the satisfaction given. The Nonconformist Choir Union and kindred societies are working nobly for true worship music, and would in their respective spheres gladly co-operate which the churches and schools in improving the service of praise.

J. P. SINCLAIR,

Hon. Sec., Council and Band,  
London Sunday School Choir.

### THE NONCONFORMIST CHOIR UNION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I was one of those who, on account of inconvenience of date, was unable to attend the annual meeting, and am glad to find it is to be held in the autumn in future. We cannot but be sensible of the immense amount of work done by the officers, and glad for the success which attended the festival; but with your permission I should like to emphasise the importance of the Union extending its operations by the holding of meetings, etc., and if possible the forma-

tion of a musical library, which I suggested in your columns some year or eighteen months ago. I am glad to see that part of such a scheme is mentioned in the report. Then as to the festival itself—excellent as it is—it only represents one part of Nonconformist musical work. It will always be at a disadvantage, compared with some of the other festivals, until the arrangements include an orchestra. Truth to tell, it is just a little tame to sing or to hear anthem after anthem (necessarily bearing a certain family likeness) with only organ accompaniment, and with no break but an occasional organ solo—very excellent, but not entirely making up for the lack of variety. Would it not also add greatly to the interest of the festival if a special concert in the concert room, with orchestra, solos, etc., and, perhaps, a short complete work, were given? I can imagine there are difficulties in the way, but they are difficulties which other festival authorities have overcome.—Yours truly,

A. STORR, L.T.C.L.

### CONGREGATIONAL SINGING.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—If your correspondent "Chorister" will visit any of the following Metropolitan Churches I think he will find his desideratum—City Temple, Union Chapel, Islington, Westbourne Park Chapel, or Upton Chapel, Lambeth Road. The singing at each of these places is essentially *congregational*. There are, doubtless, many more examples, but I name these, as they are at the four points of the compass.

RAMBLER.

### Reviews.

*New Organ Compositions.* By D. R. Munro, (Schott & Co., 159, Regent Street, W.)—The following numbers are already published, No. 1, *Orchestral March*, 2s.; *Scherzo*, 2s.; *Invocation*, 1s. 6d.; *Nocturne*, 1s. 6d.; and *Caprice*, 1s. 6d. All these are pleasing and effective pieces, and of course very varied in style. They have been highly spoken of, and deservedly so, by some of the leading continental organists.

### To Correspondents.

A. P. R.—It was founded in 1888.

QUAVER.—(1) Yes. (2) Yes. (3) Dominant Seventh. (4) Five flats.

A BEGINNER.—Get Novello's Primers.

CHOIRMASTER.—The Bristol is an excellent tune-book.

G. F.—See our issue for January last.

T. S.—A subscription to the journal can commence at any time.

The following are thanked for their communications:—

M. F. (Dalston), T. P. (Chester), A. D. (Perth), G. S. (Taunton), W. E. L. (Carnarvon), W. S. (Bov), G. E. T. (Bayswater), F. J. (Banbury).

### Staccato Notes.

MESSRS. MORLEY & Co. lay claim to having registered the first British musical composition at Washington under the new Copyright Act. The piece was a waltz.

THE death of Mr. Ferdinand Praeger is announced.

He was well known as a critic and lecturer, and was a very successful teacher.

THE fees paid to the professors at the Guildhall School last year amounted to no less than £22,000.

AN "infant" who had singing lessons to qualify him for an engagement at the Savoy Theatre was summoned by his teacher for fees amounting to £4 14s. 6d.

A PORTRAIT of Sir John Stainer recently appeared in *Vanity Fair*.

THE London Symphony Concerts will commence on the 29th inst., the Monday Pops. on November 2nd, and the Ballad Concerts on November 18th.

MADAME PATEY is home again from Australia.

AN Eisteddfod will probably be held in connection with the Chicago Exhibition next year.

At the Temperance Fête at the Crystal Palace a concert by a choir of 4,000, under the direction of Mr. James Birch, was the leading feature. There was a competition, Mr. C. J. Dale being adjudicator.

A COPY of the original "Book of Words" used at the first performance of *The Messiah* has been found. This will be very interesting, as it will probably settle many disputed points.

MR. FREDERICK CLIFF will write an orchestral piece, and Mr. F. H. Cowen a choral work for Leeds Festival.

THE Welsh Eisteddfod resulted in a profit of about £500.

THE Hereford Musical Festival was a great success. Amongst the new works performed were "De Profundis," by Dr. Hubert H. Parry, "A Song of Judgment," by Dr. C. H. Lloyd, and "Praise to the Holiest," by Dr. H. J. Edwards.

MADAME ALBANI has been entertaining the Queen at Old Mar Lodge.

### Accidentals.

IN the familiar air, "Pull for the shore," there is a line, "Cling to self no more," which as sung by the children in one of the schools in the north of England sounded strangely, and, on having it said slowly, it was discovered that they were singing, "Clean yourself no more."

SHE had a voice like a siren, and when she sang—

"Mid play sure, sand pal aces, though weam a Rome,  
Be it averse oh wum'bull there snow place sly comb.  
H arm from thesk eyeseam stew wallow a sheer,  
Witch seen through the whirl disreerm et twittel  
sweet,"

there wasn't a dry tear in the hall; but if the programme hadn't said in clear, unmistakable print that she was going to sing "Home, Sweet Home," a man might have thought his teeth loose without ever guessing it.

HOSTESS: "Won't you sing something, Mr. Green?"

MR. GREEN: "There are so many strangers here, I—"

HOSTESS: "Never mind them; they'll be gone before you get half through."

BURGLARY.—A thief was lately caught breaking into a song. He had already got through the first two bars, when a policeman came up an area, and hit him with his stave. Several notes were found upon him.